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DESERT DAZE 2019



SHANNON AGUIAR

up front

The County

06 | NEWS | Long-term services and supports discussed ahead of state aging plan By Gabriel San Román

07 | ALT-DISNEY | Arab Americans shifted the narrative on Disney's *Aladdin* remake
By Gabriel San Román

07 | HEY, YOU! | Ph Darwin
By Anonymous

Cover Story

06 | FEATURE | Josh Waring, who predicted prior jail attacks, says deputies want him dead
By R. Scott Moxley

in back

Calendar

12 | EVENTS | Things to do while spicing your pumpkin

Food

15 | REVIEW | Gem Dining dazzles
By Edwin Goei

15 | WHAT THE ALE | Hazy IPA lords.
By Greg Nagel

16 | THE ROOT | Turning bread into pork at Thién Đăng
By Chansma Madarang

17 | EAT & DRINK THIS NOW | Cocktail class is in session at the Hello Kitty Grand Cafe.
By Greg Nagel

Film

15 | REVIEW | *Parasite* is director Bong Joon-ho at his best.
By Aimee Murillo

15 | SPECIAL SCREENINGS | Compiled by Matt Coker

Culture

20 | THEATER | Three local productions expose the dangers everywhere (even inside!) By Joel Baers

20 | ARTS OVERLOAD | Compiled by Aimee Murillo

Music

21 | CONCERT | SFJAZZ Collective honors Miles Davis and Sly and the Family Stone By Steve Donofrio

22 | ALBUM | Big Thief bring their intimate new album to the Observatory By Steve Donofrio

23 | CONCERT GUIDE | Compiled by Aimee Murillo

also

25 | SAVAGE LOVE | By Dan Savage

27 | TOKE OF THE WEEK | Twax Preroll Platinum Cookies X Lemon Kush By Jafferson VanBilliard

30 | POORMAN'S RADIO DAYS | Reliving the '80s at NostalgiaCon
By Poorman

on the cover

Illustration by Jouvon Michael Kingsby
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"Gabriel, I've been watching you closely since I've had to give you the constructive criticism over your shoddy efforts, and I have to tell you you're getting better. You're improving. That's all I ask."
—Peter Delaya, commenting on Gabriel San Román's "Push for Police Oversight in Santa Ana Goes Nowhere—Again" (Oct. 2)

We respond: Go season some food

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Age Against the Machine!

Long-term services and supports discussed ahead of state's aging plan

BY GABRIEL SAN ROMÁN



MONIQUE TALOA (RIGHT) PROVIDES HOME CARE FOR HER SISTER, TONIA.

JOHN RILHOOLEY

California is on the verge of a "Boomer Bomb," as the number of people older than 65 is expected to rise from 5.2 million to 8.4 million by 2030. Governor Gavin Newsom pledged to develop a master plan for aging while the "Golden State" goes gray. But if California were really intent on taking care of its elders and people of all ages with disabilities, it would need a robust commitment to long-term services and supports.

At the third-annual Independent Living Conference in Garden Grove on Oct. 9, an "LTSS for All" town hall dedicated to Long Term Services & Supports stressed that very need, especially in Orange County, where there are 300,000 people with disabilities and the county's In-Home Supportive Services (IHSS) program serves more than 29,000 clients.

"Unfortunately, so many of us across the state don't have the resources to afford what we need," said Alfie Cannington, a community organizer with the Disability Organizing (DO) Network who served as moderator. "Even those experiencing the most intense levels of poverty can't access long-term services and supports through Medi-Cal, which is one of the largest budgets in our state."

What falls under the LTSS umbrella? It ranges from in-home care providers to assistive technology and durable medical equipment to anything that helps people with chronic illnesses, disabilities and medical conditions lead a fuller, more independent life. Cannington asked the audience of about 100 people gathered in a Great Wolf Lodge conference room if they use LTSS, and half the room responded affirmatively. When posing the question in the form of knowing someone who does, the rest of the room followed suit.

Panelists who addressed making sure that everyone who needs LTSS can access it in the future included Monique Taloa, a local IHSS provider represented by United Domestic Workers, AFSCME Local 3930; Paula Margeson, executive director of the Dayle McIntosh Center for the Disabled in Anaheim; Jose Peña, assistive technology coordinator at the center; and Leigh Broadway, a member of AARP.

A common thread throughout the conversation was how health insurance also puts people in an LTSS pinch. "Unfortunately for me, my insurance has a copay that I'm not able to afford, even though I have a full-time job," said Peña, who has cerebral palsy and isn't eligible for Medi-Cal. "I had to make the tough decision that I would no longer do physical therapy due to my finances. When I decided to not do physical therapy, I put myself at a greater risk of sustaining an injury."

Having to make such difficult choices is something Margeson could relate to, when she returned to the Dayle McIntosh Center five years ago, all didn't go according to plan. After the move from Dallas, her husband had trouble finding work, which prompted a decision to take on diabetes-medication costs at the expense of keeping health insurance. "I'm telling my story because you would think, as the director of a center making a really decent wage, I wouldn't have a long-term services and supports issue, but I do," said Margeson. "This can happen to anybody. When we talk about these things, it's all of us."

State Assembly members Tom Daly (D-Anaheim) and Cottie Petrie-Norris (D-Irvine) also participated in the discussion. Petrie-Norris spoke from the experience of having a mother who suffered a severe accident that left her quadriplegic and in need of IHSS services. "I know firsthand the work that you do and the love that you give and the degree to which you do let people live with dignity in their own homes," she said to Taloa. "When I look at California's LTSS system, it's no secret that we are woefully unprepared and that the LTSS system is, in many ways, broken."

Petrie-Norris offered five critical points that must be included in Newsom's forthcoming master plan, addressing out-of-control pricing for durable medical equipment, streamlining government services, maximizing investment in successful programs, consolidating leadership and supporting workforce development.

Her colleague in the Assembly also put his faith in the master plan, which is due a year from now. "Once that document is produced, that will set the framework for all the tactics that can be used to address aging," said Daly. "There's probably more work being done in California now than has been done ever, but it's been a lot of talk and demographic projections. Now, there's real money in the state budget to look at the demographics in great detail."

Where there isn't a lot of money is in the pockets of local IHSS providers. (See my Sept. 6, 2018, story "Orange County's Home-Care Program Is Plagued With Poor Pay and Shortages.") These workers continue to make the state minimum wage and only recently gained paid-sick-time rights. "I lost a couple of care providers who were professional," said Taloa. "They were unable to keep that job and their clients because they couldn't afford to take care of themselves. We are really hoping that that changes—and very soon."

The Orange County Board of Supervisors has the authority to raise wages for IHSS providers, but the Republican majority hasn't done so. Daly mentioned that he's discussed the issue with supervisors.

To further emphasize the importance of IHSS providers, a Santa Ana resident spoke up, likening his time in a nursing home to being in a "cage." "I don't want to survive," he said. "I want to live with dignity."

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» GABRIEL SAN ROMÁN



PHOTO BY GABRIEL SAN ROMAN. ILLUSTRATION BY FEDERICO MEDINA

One Jump Ahead

In the past, the Disneyland Hotel would've made an unlikely venue for a reception honoring Jack Shaheen, a critic of Arab stereotypes in media. The late professor of mass communications and author of *Reel Bad Arabs* tangled with the Mouse over the animated film *Aladdin* and its "Arabian Nights" ditty, as did the late Don Bustany of the American-Arab Anti-Discrimination Committee (ADC).

But on a recent Friday evening, the Disney-owned hotel is where ADC members gathered to pay homage to Shaheen's legacy. Disney hosted a fireside chat at the reception about how this year's live-action remake of *Aladdin* afforded all involved an opportunity to revamp relations.

"One of the last projects we had the opportunity of working on with Shaheen was actually *Aladdin* years before the film was put into production," said Abed Ayoub, ADC's legal and policy director.

Shaheen contacted ADC with the news that Disney planned the remake. "We were a little bit nervous," Ayoub admitted. "This time around, things went a little different. Disney was very welcoming. They opened the doors for conversation and dialogue."

And they hired Sila Consulting to ensure they got things right. Rhonda Ragab, Sila's chief operating officer, spoke about her integral involvement in the film, from providing input on the script and casting to skin tones for merchandise dolls.

"We are very critical consultants," said Ragab, a UC Irvine grad. "Before the film was even shot, we had a panel with five experts from the region. Shaheen was supposed to be speaking on that panel, but unfortunately, he passed away before that."

Disney employed a Multicultural Audience Engagement team to work with Ragab's firm. The test case proved successful. A community advisory council formed, with Ayoub playing an active role. Now with *Aladdin*'s recent home release, the conversation is much different than it was with the animated version in 1992.

"It's amazing to see yourself reflected in media," said Ragab, who hopes creatives supplant the work of consultants one day. "The film wasn't perfect from a cultural perspective, but a lot of strides were made. In the spectrum, it's huge."

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HeyYou!

» ANONYMOUS

Ph.Darwin

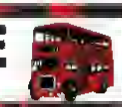
Dear blond, male Fullerton College student: It must have been difficult keeping that cellphone stuck to your ear with your head so far up your ass. Luckily for you, I've developed the ability to not only spot guys like you walking around in parking lots, but also drive accordingly. Your total lack of situational awareness had you darting impulsively and unpredictably between the street and the vicinity of the crosswalk, as you frantically scanned the horizon for someone a hundred yards away without giving a second thought to a moving vehicle just a few feet from you. Such a vehicle would have the potential of injuring you seriously if the driver were not as attentive as I am. C'mon, buddy, do yourself and the people who have to drive near you a favor and pay attention so you can get that AA instead of a Darwin.



ROB ADL

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THE WAR ON JOSH WARING

ORANGE COUNTY PRETRIAL INMATE WHO PREDICTED PRIOR ATTACKS NOW SAYS DEPUTIES WANT HIM DEAD

BY R. SCOTT MOXLEY

PHOTO COURTESY OF THE WARING FAMILY, PHOTO ILLUSTRATION BY FEDERICO MEDINA



OC JAIL

ILLUSTRATION BY JOLVON MICHAEL KINGSBY

CHAPTER ONE

Hearing how Orange County Sheriff's Department (OCSD) management describes its jail system, you might guess there would be a line of vacationers eagerly awaiting entry each day. "Inmates have access to television, outdoor recreation, local newspapers, mail, commissary purchases (minor grocery-store food items and sundries) and special programs," OCSD has proclaimed, as if selling a resort. "Inmates also receive medical, mental-health and dental care. Religious services and vocational and educational programs are also offered."

Opened 51 years ago, the county's Men's Central Jail is, in truth, an eerie, drab, concrete-and-steel bunker that could have been designed by a sadistic 1960s Soviet Union bureaucrat. Though there are plenty of decent people who work inside, the environment is made worse by not only felonious individuals, but also demented deputies. These particular officers have proven over the decades that their barbaric imaginations know no bounds, even when dealing with pretrial inmates who haven't been convicted of any crime and couldn't afford bail while their cases snail-slid to an eventual jury.

That reality, befitting third-world dictatorships, has existed regardless of who is sheriff in a Southern California coastal county with a population larger than 20 states. Adding insult, the department is shameless in its counter propaganda. "[We are] dedicated to providing safe and secure facilities for those entrusted to our care," OCSD reported. "It is ingrained in our departmental character to uphold the law and is professionally delivered with the utmost integrity."

Facts show otherwise, as hundreds of *Weekly* articles have documented. In the quarter of a century of covering public corruption in Orange County, I've seen repeated examples of every type of deputy malfeasance, including blatantly unnecessary shootings and killings, destruction of exculpatory evidence for defendants, perjury, unconstitutional scams to aid prosecutors, rapes, misuse of valuable public property, falsification of official documents to mask colleagues' misdeeds, and, for sheer entertainment, cell arrangements designed to fuel gladiator-like battles between inmates. When those events weren't entertaining enough, deputies have fired paintballs at startled inmates sitting on toilets.

I've also interviewed dozens and dozens of citizens who claimed to have been abused by deputies. These alleged victims displayed fresh bruises, broken limbs and scars to demonstrate horrific experiences. And there are others awaiting trial who haven't emerged alive. That's why there is real concern for 30-year-old pretrial inmate Josh Waring, whose mother, Lauri Peterson, starred in Bravo's *Real Housewives of Orange County* series from 2006 to 2008.

Waring, whom deputies loathe for his primary role in exposing OCSD's latest scandal over their illegal surveillance of inmate communications with defense attorneys, is now the poster victim underscoring the depths of remorseless corruption at Sheriff Don Barnes' 4,000-employee department with a billion-dollar annual budget. In August, after hearing detailed reports that Waring had been beaten as well as physically and psychiatrically tortured by deputies, I notified Barnes' executive staff that reporters were watching. But instead of delivering jail safety with the self-proclaimed "utmost of integrity," deputies may have responded by creating situations in which other inmates have gotten opportunities to attack Waring, which is quite a feat given he's in a "total separation" section of protective custody.

Waring's divorced parents fear the worst. "This is a tragedy," Peterson complained to OCSD staff. His father, Phillip Waring, told the *Weekly* about incidents such as officers stripping his son naked, chaining him to a jail fixture for half a day in a cold room, and denying him water or use of a bathroom. From the younger Waring's perspective, the department is "trying to break him." Or worse: have him carried out of jail in a body bag.

CHAPTER TWO

For decades, jail deputies secretly trampled firm constitutional rights for in-custody, pretrial defendants who had been charged and had legal representation by enticing snitches to slyly befriend, then question them about their cases. Such illegally obtained information was used without a judge or jury's knowledge to secure convictions for prosecutors. The M.O. is simple: When those informants hit the witness stand, they falsely claim the government's target confessed without prompting. They also testify they came forward only for noble societal motives—not personal rewards, even though they quietly receive cash payments, jail perks and, when nobody is paying attention, even reduced sentences at a later date for their own crimes.

What is known nationally as the Orange County jailhouse-informant scandal isn't based on wild conjecture, as claimed by the sheriff's department. Its ugliness has been confirmed not only by the more than 20 murder, attempted-murder and felony-assault cases the scandal has so far upended, but also, in a historically blistering 2016 ruling, the California Court of Appeal declared that OCSD cheating went "well beyond simply distasteful or improper" and is "real" and, to underscore their 53-page rebuke, "grave."

We learned last year that jail deputies weren't just cheating with snitches to sabotage trials. At the same time, unbeknownst to the world, they were clandestinely monitoring privileged telephone calls between defendants and their attorneys while courthouse strategies and case details were discussed. That's another constitutional no-no any first-year community-college law-enforcement student understands.

This newest embarrassing scandal would have remained hidden if not for *People v. Waring*. Defense attorney Joel Garson discovered that deputies had recorded attorney-client calls involving Waring, who has struggled with substance abuse, and handed them over for investigation to George Maridakis, a detective with the Costa Mesa Police Department (CMPD). According to February 2018 testimony, Maridakis listened to the recordings, and then shared gleaned trial-strategy information with prosecutors. Those revelations forced the sheriff's department and Global Tel*Link (GTL), the jail phone-system contractor, to admit Waring hadn't been the only abused defendant. Efforts to determine the true extent of the unethical OCSD surveillance is the subject of pending litigation inside Orange County Superior Court.

CHAPTER THREE

It's understandable why win-at-all-costs law-enforcement officials would believe they needed to cheat against Waring. Their 2016 attempted-murder case against him contains weaknesses. For example, two vehicles—a dark-blue sedan driven by Bryan Jason Goldstein and a white BMW SUV driven by Waring—were seen on the street near a shooting not far from South Coast Plaza. Daniel Lopez, the victim who was hit in the crotch, insisted the bullets had been fired from the blue sedan. Intense, multiday CMPD pressure to get him to place the shooter in the white SUV failed.

As I've previously reported, a police dispatcher had broadcast the following alert after Lopez's interview at the crime scene: "Okay, the subject we are looking for, the name is going to be Bryan Goldstein. White male wearing a black-and-white basketball-style tank top. Tattoos…"

Goldstein is a fascinating character who loves to talk. A drug addict and dealer, he has been in and out of jail, often after securing incredibly lenient punishment. He's also been known to carry guns, according to police reports. But why would officers quickly move from him in the Lopez shooting case to Waring? There are witnesses

» CONTINUED ON PAGE 10

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THE WAR ON JOSH WARING

» FROM PAGE 9

who think the cops got it right, but how to explain law enforcement's decision to give Waring a gunshot-residue test after the incident, but not Goldstein, who was also detained after being caught in hiding?

Could the explanation be that Goldstein is a veteran police snitch roaming around Orange County's drug- and white-supremacy-infested underworld? Three weeks before the Costa Mesa shooting, he was in a seedy Anaheim motel room where a fellow drug dealer, whom he went to visit for narcotics, ended up murdered. A June 2018 jury, which heard his wildly implausible account of events, didn't buy him blaming another drug addict for the killing. But police did, and Goldstein escaped charges.

CHAPTER FOUR

On Aug. 18, I received an agitated message from Josh's dad. "Sorry to bother you, but Josh just called me, and he's frantic. ... In the last two weeks, deputies tackled him to the ground, [and then stomped] their feet on his back. During the time deputies were beating him, he suffered a black eye and multiple cuts/bruises. Deputies threw him into a cement wall. They refused to give him his seizure medication, which resulted in a seizure and him hitting his head on the cement. ... Deputies took his clothes and shoes while in the loop [and] forced [him] to sit there naked for more than 12 hours while the AC was on. They are trying to break him, and they have threatened his life ... Please let me know what you can do He fears they will kill him."

The sheriff's command staff immediately received this message from me: "I have been informed that deputies are again abusing Josh Waring, a pretrial inmate in a suspiciously weak attempted-murder case. Please look into this for me. Just so you know, Josh's situation is a top priority for my attention. And I am already aware of multiple law-enforcement shenanigans violating his constitutional rights."

Carrie Braun, OCSD's public-information manager, responded, "I appreciate that you've reached out. Do you have information you could share regarding the alleged abuse? We take all allegations seriously and will investigate fully"



ILLUSTRATION BY JOSHUA MICHAEL KINGSLEY

"The gist of what I've been told is that jail deputies have been unnecessarily aggressive and embellishing situations that supposedly require force and punishment," I replied. "I also know that Josh believes certain deputies have it out for him and that he fears for his life. Obviously, I haven't been there to know exactly what is going on, but I hope that he isn't harmed/tortured/abused in pretrial detention."

On Aug. 23—after Braun says she relayed my concern to the jail command staff—deputies left Waring unprotected.

"Last night, they let Josh out of his cell along with a 300-pound Mexican gang member," his father wrote me. "The guy went after Josh right away. No one else was out of their cells, and no deputies were around. Josh is a very good fighter and dropped the guy, but [he] fears the next guy will have a blade or there will be more of them."

Waring's prognostication was dead-on. On Oct. 9, he was ambushed again by a more lethal threat. According to Peterson, deputies freed her son from his protective-custody cell and supposedly weren't paying attention when another inmate emerged from beneath a stairwell. Unlike the first attacker in August, this one was armed with razor blades in each fist.

"Josh fought for his life for an estimated five minutes," Peterson recounted. "Josh's face was slashed from his left eye down to his jaw, requiring multiple stitches, and [it] will leave a very large scar. It's a miracle his eye was spared. Josh was stabbed and sliced multiple times in the neck and chest and received no antibiotics as a preventative measure against infection. He is very lucky to be alive."

She added, "[Josh] believes that the jail guards and deputies are facilitating these attacks."

It took 20 staples and stitches to sew up Waring's wounds.

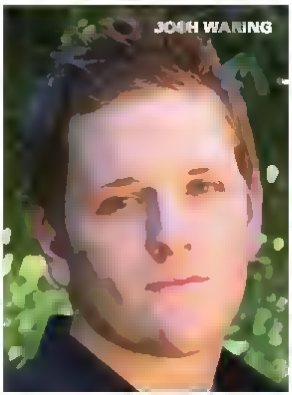
"I was terrified," he explained to the *Weekly*. "I thought I was going to die. Yet all I could really think about was being exonerated for the charges brought against me. After the attack, once I realized how badly I was injured, I worried about how the jury will perceive me when they see my face with the stitches. I am already an insecure person, but this has added to my anxiety."

Braun issued a responsive press statement relating that an OCSD investigation is under way. "The safety and security of inmates in our custody is our primary responsibility and a charge we take seriously," she stated. "With an average of more than 5,500 inmates in the Orange County Jail on a daily basis, we are continually working to protect the inmates in our care."

In September, in between the two recent attacks on Waring, and in response to a federal class-action lawsuit filed regarding jail-corruption allegations, Barnes issued his own statement, insisting that "claims of inhumane treatment at Orange County Jails are patently inaccurate."

CHAPTER FIVE

Facts are stubborn things, though. Consider Danny Pham. The cosmetology student, whom deputies felt disrespected them, was



COURTESY OF THE WARING FAMILY

days away from completing an 180-day jail sentence in July 2017 for nonviolent car theft when he was relocated to a cell with a man accused of killing two homeless men and displaying obvious signs of mental instability. The 27-year-old Pham, who had also been homeless, left as a corpse about a week after the American Civil Liberties Union of Southern California issued a 104-page report outlining inhumane and unsafe conditions in our jails.

In 2010, deputies placed an arrestee on a misdemeanor charge in a cell with Brian Lee James, a psychopathic member of Public Enemy Number One Death Squad, the Costa Mesa-born white-supremacist criminal street gang in allegiance to the Aryan Brotherhood. James had just been arrested on several attempted-murder counts and, given his already-accumulated status as a violent Three-Striker, knew he would never likely emerge from prison. He removed the black shoe laces from his white Converse sneakers and began strangling the man, whom deputies refused to identify. The attack ended minutes later, when the victim's eyes rolled back in his head and his body fell limp. Deputies then entered the cell and labeled themselves heroes for saving the terrorized man's life.

But there's no case as bad as the 2006 one involving 34-year-old John Derek Chamberlain in custody awaiting trial on a minor pornography-related charge. The Rancho Santa Margarita software engineer was beaten to death by waves of inmates for as long as 40 minutes after they say two deputies on nearby guard duty encouraged the attack. Chamberlain was stripped, sexually assaulted, stomped, punched and mutilated. His 24 ribs had been broken 43 times, as a gruesome autopsy showed. After the killing, deputies erased video footage of the shift, doctored official logs and huddled to devise an identical accounting of events, though they later insisted they were guilty of no wrongdoing.

The question now is: Are OCSD deputies determined to add Waring to that list of shame, and if so, will Orange County's district attorney, California's attorney general, the FBI or federal prosecutors care?

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COURTESY OF SINISTER POINTE PRODUCTIONS

fri/10/18

[THEATER]

Audio Vlad

Dracula Radio Style

Bram Stoker gets the hi-fi treatment in the Long Beach Shakespeare Co.'s radio dramatization of one of the most famous monsters in midnight history—Dracula! Let your imagination paint its own pictures while listening to the chilling tale of Transylvania's favorite count as he takes a bite out of innocents, wreaks mayhem on boozy villagers, and takes flight when Van Helsing and Co. come a rap, tap, tapping at his coffin door. Voiced by a bevy of acting pros who re-create the doom of a treacherous moon and sounds of flippity, flappity hats, among other spooky sounds, this radio play is sure to kickstart your ferocious Halloween frenzy. Slip in to your dreary best and step out into the night!

Dracula Radio Style at the Helen Borgers Theatre, 4250 1/2 Atlantic Ave., Long Beach, (562) 997-1494, www.lbshakespeare.org. 8 p.m., also Sat.–Sun. $12.50. —SR DAVIES

[WALKING TOURS]

Ghost History

Haunted Fullerton Walking Tour

During the Halloween season, there are few experiences like walking down dark, chilly, streets at night while looking for ghosts. In that spirit (get it?), Fullerton Museum hosts a series of downtown walks on which tour-goers may not see actual ghosts, but they will learn some fascinating local history. Take the beautiful old Plummer Auditorium, which dates back to 1930 and was built in a Spanish Colonial Revival style; local lore has it that the ghosts of former Fullerton Superintendent Louis E. Plummer and someone known only as "the angry woman" (sucks that women can't get equal billing even in the afterlife) are said to attend shows there. Be prepared to walk a mile and a half, as well as climb stairs.

The Haunted Fullerton Walking Tour starts at the Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, cityoffullerton.com. 5:30 p.m. $18–$20. —ANTHONY PIGNATARO

sat/10/19

[CONCERT]

BEST IN THE WEST

How the West Was Won

If you've ever wanted to see icons and legends of West Coast rap on a single bill, this show features the OGs of OGs. It's a celebration of the lasting presence of the genre, with a lineup that will undoubtedly impress even casual rap fans. Luminaries such as Snoop Dogg, Ice Cube, Warren G, Too Short and Luniz will rep California and the success that gangsta rap, G-funk and other derivatives have had. Of all the amphitheater shows this year, How the West Was Won is one of the more special ones folks should go to.

How the West Was Won at FivePoint Amphitheatre, 14800 Chinon, Irvine, (949) 988-6800, www.livenation.com. 4:30 p.m. $32.50–$284. —WYOMING REYNOLDS

[AMUSEMENT PARKS]

Have Fun Getting Scared!

Sinister Pointe's *The Mist*

Every year, scary-events company Sinister Pointe ups the ante in its pursuit of providing chilling experiences to the public, and 2019 continues the tradition. For a spooky 30 minutes, guests will get to roam the backdrop of an abandoned town for an unsettling scavenger hunt, disoriented by a constantly thick fog in which creatures and ghouls named See'ers lurk. With only a map to guide you, collect as many artifacts as possible from the haunted area—hopefully before the See'ers capture you for their meal! Test your wits (and bravado) in this unpredictable, terror-filled maze, and watch out for these cunning See'ers, who can see through the mist when you can't! Not for the weak of heart!

Sinister Pointe's *The Mist* at Westminster Mall, 510 Westminster Mall, Westminster; sinisterpointe.com. 7 p.m. Through Nov. 2. $29. —AIMEE MURILLO

sun/10/20

[FOOD & DRINK]

Go Nuts for Doughnuts!

Donut Fest

There aren't too many phrases as sweet as "donut festival." According to the organizers, an average of eight to 10 vendors will provide guests with doughnut samples, coffee and beer. After the tastings, attendees will cast their votes for OC's Best Donut. Additional highlights include a doughnut-eating contest, photo ops, a DJ, swag and giveaways. VIP tickets are available for early entry and extra perks, plus, a portion of the event's proceeds will be doughnutted—er, *donated*—to Golden Rule Charity. Whether your preference is for classic cake, jelly-filled, Long Johns, crullers, maple bars, etc., now you don't have to feel as guilty about it. It's for a good cause!

Donut Fest at Golden Road Brewing, 2210 E. Orangewood Ave., Anaheim, (714) 912-4015, www.goldenroad.la. VIP, 1 p.m., general admission, 3 p.m. $20–$50. – SCOTT FEINBLATT

[FOOD & DRINK]

Revoltingly Good

Addams Family Brunch

Requiem, Anaheim's coolest new café (and the answer to the overabundance of sports bars in the area), is hosting an *Addams Family*-themed brunch. The nerd-culture restaurant, which serves up "coffee, tea and fantasy," is dark, moody and laced with black-light sci-fi everything. No matter what you're into—robots, time travel, superheroes, zombies, lost worlds—Requiem has a nook perfectly suited for you. The Halloween brunch, however, is strictly spooky, with a menu featuring barbecued bat wings, eyeball appetizers, cherry-chocolate inflamed intestines and even Morticia's Mortifying Martinis. Sounds gross. And awesome. Be sure to RSVP.

Addams Family Brunch at Requiem. Coffee, Tea and Fantasy, 280 S. Clementine St., Anaheim, (714) 844-2245, requiemcoffee.com. 11 a.m. RSVP required. – ERIN DEWITT



mon/10/21

[FILM]

Cabin Fever

The Evil Dead 4K Restoration

Sam Raimi's original 1981 masterpiece was shot for more than $100,000 with an inexperienced cast and crew. Nearly 40 years, two sequels, a remake, a video game, a comic book and a television series later, it's still one of the most highly regarded horror films of the 1980s—or perhaps all time. The plot features a group of teenagers hanging out in a cabin in the woods where they discover an audio tape that recites the incantation that awakens the dead—and all hell breaks loose from there. The flick got a fresh 4K restoration; come see Raimi's innovative creativity and vision as it's meant to be displayed: on the big screen.

The Evil Dead 4K Restoration at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, thefridacinema.org. 2:30, 4:30, 6:30 & 8 p.m., also Tues. $7–$10.50. —AIMEE MURILLO

tue/10/22

[FAMILY EVENTS]

Monsters R' Us

The Great Haunt

Kids and families know that Discovery Cube's annual Spooky Science month is always a trick or treat. This year, it's hosting the Great Haunt, an engaging new game and learning center in which kids will get to explore various exhibits and solve puzzles to understand fascinating science concepts. Along with the help of the friendly creatures of the Monster Academy, young'uns play the *Track and Treats* game, keeping score of missing candy in the Planetary Research Station, and find clues to solve the grand mystery.

The Great Haunt at Discovery Cube OC, 2500 N. Main St., Santa Ana, (714) 542-2823, oc.discoverycube.org. 10 a.m. Through Nov 3. $14.95–$19.95. – AIMEE MURILLO




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Speaker and Live Performance by David Paulson

SPEAKER TOPIC
OVERCOMING THE HOPELESSNESS OF ADVERSITY
October 25


Jennifer Townsend - Shutt


Van Simmons

SPEAKER TOPIC
LIFE AFTER DEATH
November 1





wed/10/23


COURTESY OF FANDOM PRODUCTIONS CO

[HISTORY]

DEATHLY MEMENTOS

'In Memoriam—The Victorian Mourning Exhibit'

Death has always been a big deal, but it was more so in the 19th century. Life expectancy obviously wasn't what it is today, and there were many more rituals and superstitions surrounding the dead back then such as family members covering mirrors or draping them in black cloth after a loved one died in the home, so as to not trap the spirits of the recently departed. Bodies, when carried out of the house, always went feet first, so the dead couldn't look back into the house and beckon for someone to follow. And if a child died before being photographed, family members would often pose with the corpse, which was posed to look lifelike (some photographers got quite adept at painting eyes on closed eyelids). Learn more fascinating bits at Haunted OC's "In Memoriam—The Victorian Mourning Exhibit" and the lecture given by historian Charles Spratley.

"In Memoriam—The Victorian Mourning Exhibit" takes place at the Howe-Waffle Mansion, 120 W. Civic Center Dr., Santa Ana, (866) 468-7803; hauntedoc.com. 7:30 p.m. $29. —ANTHONY PIGNATARO

[CONCERT]

Master Song

Concert for Compassion, Featuring Perla Batalla in the House of Cohen

If there's anyone who deserves a night of celebration, it's the late, great Canadian songwriter Leonard Cohen. Add to that the fact it will be done in the name of charity, and you have the recipe for what should be a memorable night. Perla Batalla performs the songs and poetry of her friend Cohen, who died in 2016, in a cross-cultural style befitting her style and interpretation of the music. The show is part of the Environmental Peacebuilding Association's first conference, with a special awards ceremony preceding the concert.

Concert for Compassion, featuring Perla Batalla in the House of Cohen at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 6:30 p.m. $22-$27. —WYOMING REYNOLDS

thu/10/24

[THEATER]

Once Upon a Midnight Dreary

A Dream Within a Dream: The Spectre of Edgar Allan Poe

Super-romantic, original Goth, journalist, progenitor of the short story, inventor of detective stories, experimenter in sci-fi, the original half-mad literary mood-man is also an immortal poet whose work defines pop fiction and culture—and maybe Halloween, too. Based on his series of award-winning theatrical portrayals, actor Travis Rhett Wilson becomes the all-American icon of multiple genres Edgar Allan Poe in a one-man show featuring recitation and, yes, resuscitation. Costumed and acquitted as the Master of the Macabre himself, Wilson narrates a tragic, if perversely transcendent, life with "The Raven" and "The Tell-Tale Heart" in a tribute to outsider artist and aboriginal mystic outlaw.

A Dream Within a Dream: The Spectre of Edgar Allan Poe at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themuck.org. 7:30 p.m. $15-$30. —ANDREW TONKOVICH


COURTESY OF THE LONG BEACH MUSEUM OF ART

[ART]

WOVEN TOGETHER

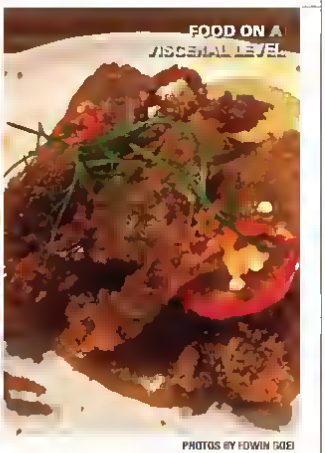
'Thread'

Fiber, textile and woven art are quickly becoming some of the nation's most innovative mediums for artistic expression. This is thanks to the brilliant generation of modern and contemporary artists who saw the potential for using traditionally practical purposes to tell stories or provide thoughtful cultural symbolism. Long Beach Museum of Art's newest exhibit, "Thread," compiles a hearty group of artists who have or are employing different forms of textile or woven arts to showcase how they're making the most out of their materials. In doing so, they create space for dialogues on all manner of topics, from racial history to sexuality to climate change. See works from leading artists around the country, including Jeffrey Gibson, Diedrick Brackens, Tern Friedman, Channing Hansen and more.

"Thread" at Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach. (562) 439-2119; www.lbma.org. 11 a.m. Through Jan. 12, 2020. $8-$10. —AIMEE MURILLO







PHOTOS BY EDWIN GOEI

Think Outside the Vox

The geniuses behind Sup Noodle Bar and the Vox Kitchen dazzle with Gem Dining

BY EDWIN GOEI

It could be argued that other than AnQi—which lies beyond Little Saigon's boundaries and thus doesn't survive on what the community thinks of it—few upscale Vietnamese restaurants get very far in the enclave. Until, that is, the Vox Kitchen came to town and bucked the trend. On the menu, there's a $78 steak that gives Mastro's a run for its money. But if I had to guess why it succeeded in Little Saigon while others failed, it's this: It doesn't just serve Vietnamese food.

In fact, as of press time, the Vox Kitchen doesn't offer a single dish that's overtly Vietnamese. Instead, there's Mexican elote and Korean galbitang. Its most popular item is arguably the saltado, a Chinese-Peruvian stir-fry that comes with a side of aji verde, a sauce that has become a brand signature. You can even order the saltado to supplement bowls of pho at the two Sup Noodle Bars, which are managed by the same group.

Sup Noodle Bar was Kei Concepts' first project and became a hit by essentially inventing an all-you-can-eat pho restaurant. It got the group not only a foothold in the business, but also the experience to start Vox. But both were warmups to its most ambitious venture yet: Gem Dining.

Though still in its soft-opening phase, Gem Dining is already a game-changer in Little Saigon. As word spreads that it's the new restaurant by the Vox geniuses, prime-time reservations are impossible to snag if you don't plan two weeks ahead. And it's not just the reputation that precedes it; Gem Dining is housed in one of Little Saigon's most impressive construction projects to date. Overlooking Mile Square Park, the building is a modern edifice of glass and right-angle geometry. Anyone looking at it will recognize the group invested a lot of money and thought.

Inside, it's no different. The open kitchen is as big and bustling as the one at Disneyland's Napa Rose. The best seats are at the bar overlooking the controlled chaos that somehow results in your dinner. Here, I witnessed the confident direction of its head chef, a chiseled Asian dude with a shaved head who looked as if he could go toe-to-toe with John Wick.

I also noticed his crew contained no one older than 30. They talk and operate like second- and third-generation Asian cooks who are versed in the traditions of their parents as well as inspired by the likes of David Chang and Roy Choi.

And in the same kind of trailblazing style, the creative minds at Gem Dining aren't interested in rehashing things you can get on Bolsa Street. Instead, the menu catapults you to the rest of Asia, covering the uncovered, taking risks and betting that its Vietnamese customers are up for a little adventure. There's even a roving cart that offers oysters, dim sum–style. As you look at the list of dishes, you realize the chefs are cooking what they themselves want to eat.

Label it modern Asian or fusion, if you must. But at its core, these are updated takes that have nothing dumbed-down. Proof? I ate century-old egg, its albumen oynx-black and the yolk bruise-blue. It was served traditionally with silken tofu and pork floss looking as furry as a *Star Trek* tribble. The fact that Gem Dining offers it so proudly makes me believe the mainstream might soon be primed enough to understand it, maybe even try it.

Either way, the only language you need to know here isn't Vietnamese; it's restaurant-speak. When it comes to beef, Kobe is no longer king; it abdicated the crown to Miyazaki A5 Wagyu, which is offered at $49 for a 3-ounce striploin. Those fluent in fine-dining trends should already know that beets go well with burrata, as it does here in an oversized salad sprinkled with candied cashews and juice-bursting lychee. There's even a properly chilled scallop crudo in the style of Nobu, drenched in familiar flavor profiles of yuzu and extra-virgin olive oil.

If you happen to be from one of the Asian countries to which the cooks pay special homage, you're in for a treat. As an Indonesian who has been disappointed at what other non-Indonesian restaurants pass as nasi goreng, I was initially skeptical. But someone back there seems to know that adding a fried egg doesn't automatically turn fried rice into Indonesia's signature dish. You also need to do as Gem's cooks did: wok-toss the grains with homemade sambal, a touch of terasi and drizzles of kecap manis. Although the crisped pieces of pork jowl aren't traditional, when I tasted the dish, I came to the same verdict a Singaporean who orders the spicy seafood laksa or the chile-sauce softshell crab will inevitably conclude: They nailed it.

GEM DINING
10836 Warner Ave., Fountain Valley, (714) 516-8121, www.gemdining.com. Open Tues.–Sun., 5–10 p.m. Shareables, $6–$19; entrées, $7–$110. Beer and wine.

WHAT THE ALE
» GREG NAGEL

Hazy IPA Lords

I've been told the Irish invented whiskey, but the Scots perfected it. And when it comes to IPAs, there's no doubt San Diego invented mainstream West Coast IPA, as the city's breweries produce the vast amount of it, but OC, at only a fraction of the locations, has nearly perfected it.

There is no better barometer to discern beer quality than the Great American Beer Festival and World Beer Cup competitions, where OC has nabbed 11 medals in hoppy beer in the past three years, most of them going to Green Cheek Beer Co. and Noble Ale Works. This year, along with Green Cheek's silver for Radiant Beauty IPA, a new contender entered the ring, winning silver in Imperial Hazy IPA: brewer Bryan Hendrickson at Phantom Ales.

This is the first OC win for a hazy beer, a style that has only been in competition since 2018.

Phantom's double hazy Juice Jockey (at 8.7 percent ABV) is brewed with Pilsner malt, London Fog yeast, and Citra and Strata hops. The two hops complement each other the same way Simcoe and Amarillo did around eight years ago with legendary beers such as Alpine's Duet. They combine like a juice smoothie in which passion fruit, strawberries, grapefruit, guavas and other tropical goodies are blended into a fine purée. The only thing missing is bee pollen and maybe a wheat grass shot. It's a juicy boy from start to finish, with a cakey malt and alcohol sweetness carrying the flavor throughout the finish.

The hop game at Phantom is strong, and OC's keeps getting stronger.

PHANTOM ALES
1211 N. Las Brisas St., Anaheim, (714) 225-3206. phantomales.com.



GREG NAGEL





CHARISMA MADARANG

The Gift of Flavor

Turning bread into pork at Thiên Đang

While Thiên Đang Vegetarian Restaurant may be known for its excellent vegan bánh mìs, I would encourage you to take stock of the rest of its offerings, which is a sight to behold.

Inside the modestly sized restaurant, swaths of bean curd and rolls of pale soy pile up behind large glass refrigerators. Wicker baskets filled with plastic pine, neon-pink tulips and shiny red Christmas ornaments languish in the fluorescent light. The dining area wall is half-painted green, as though it were wrapped by a giant festive ribbon. The menu spans the length of the counter, side-by-side glowing screens displaying party-tray options, main entrées and appetizers.

If it's your first time here, you must order the cơm chiên cá man gà, a brilliant, addicting vegan version of salted fish and chicken fried rice. Fashioned from soybeans, the salted "tuna" and marinated "chicken" are sauteed until their savory funk melds with the tender rice. Roughly chopped cilantro and ginger lifts up these deep flavors while thin slices of cooked cabbage and caramelized onion entangle like tumbleweeds. A good bite involves a bit of everything, but those forkfuls with just a little more snappy, sweet onion are perfect. You'll also get a small bowl of clear, yellow broth plainly adorned with more cilantro, stems and all. It comes with every rice dish, and while a side, it might be one of the best items on the menu. Slow-cooked for three hours, the broth feels mildly viscous, with a gentle, honey-like flavor.

THE ROOT

» CHARISMA MADARANG

Since there's a large photo of the bánh uot posted next to the register, you'll be curious about it. The English translation is "wet cakes," which makes sense once you see the thin rice-flour crepes that come with small slabs of cinnamon "pork" and tangy sweet-and-sour nem chua. While the nem chua isn't quite as convincing as the cinnamon-soy pork, it's still delicious when swaddled with pickled carrots and daikon in the delicate rice sheets and drenched in the soy-based nuoc cham.

On your way out, grab a few dishes from the takeout counter, which houses two rows of ready-made vegan options. This particular menu seems to change frequently, so if you can, get the barbecue "pork," which is nothing short of miraculous. Marked by its bright-cherry hue, the bean curd is braised in a mushroom oyster sauce until it becomes silky, luxurious and meaty. Bread crust is reborn as chewy, crispy pork skin. But it's the bits of potato starch you'll really want; they're skillfully whipped into soft, almost greasy bits of candied fat. It's these squishy, sweet pieces for which I always scrape the edges of my plate.

THIEN ĐANG VEGETARIAN RESTAURANT
14253 Brookhurst St , Garden Grove, (714) 531-4888, thiendangvegetarian.com

RESTAURANT ISSUE 2019



PUBLISHES 11/14/19

OCWEEKLY. ORANGE COUNTY'S LEADING SOURCE OF NEWS, CULTURE AND ENTERTAINMENT



PHOTOS BY GREG NAGEL

Cutest Drinks Ever

Cocktail class at the Bow Room at Hello Kitty Grand Cafe

EAT & DRINK THIS NOW
» GREG NAGEL

"Oh, my God, this is the cutest thing ever!" Those words come from the table next to me in the Bow Room, the hidden bark bar at the Hello Kitty Grand Cafe in Irvine. As a lumbering dadbod flying solo, I'm sort of surprised there's not a no-solo-dudes policy at this chick-thick bar for the same reason solo dudes can't go into the theater to watch *The Joker*: the creep factor.

But here I am, sitting in my usual spot at the far right of the bar, ready for the cafe's first cocktail class. It's a sold-out event that cost about $60 for three Hello Kitty signature cocktails made by you, a welcome spritz, a complete history of the booze you're using, a small charcuterie plate, a swag bag, a spritz guidebook, mixing glassware, plus all the things you need to make *kawaii* drinks at home. I feel as if I'm walking out with $150 worth of stuff.

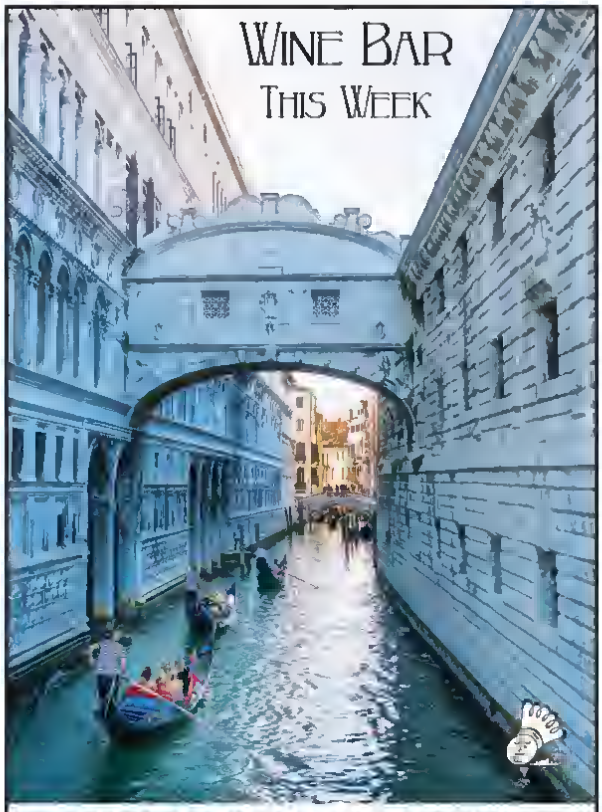
If you've never been, the Bow Room's cocktails are just as cute as the décor. The fluffy kitty pillows match the frothy Hello Kitty-logoed drinks, and there's a big pink bow behind the bar that casts an after-glow onto everyone's cheeks. The place is undoubtedly selfie heaven for those inclined to hold up peace fingers with a pink drink. The drinks themselves are somewhat like the movie *Mean Girls*, in that they look cute on the outside but are filled with some mean spirits.

For the opening event, the Bow Room paired with St. Germain Elderflower Liqueur, a liquid you've maybe used to add floral notes to a concoction. We start with a St. Germain Spritz, complete with a custom glass featuring convenient lines to mix up to. Each table has all of the equipment required to make great cocktails happen: strainers, shakers, jiggers, fresh juices, boozes and ice.

Now, I'm no pro, but I have a bar cart at home, and I can mix up a proper martini, negroni and whiskey sour. But there were a few subtleties I did learn for using a Boston shaker; after a solid shake, the two halves tend to freeze together, but a solid smack from a 90-degree angle is all it takes to get them to come apart quite easily.

Next month's event will feature a new booze, make a reservation at the website (sanrio.com/pages/hellokittycafe-bow-room-res-ca) to find out for yourself!

THE BOW ROOM AT HELLO KITTY GRAND CAFE
860 Irvine Center Dr., Irvine, (949) 536-5357, www.sanrio.com/pages/hellokittycafe-grand



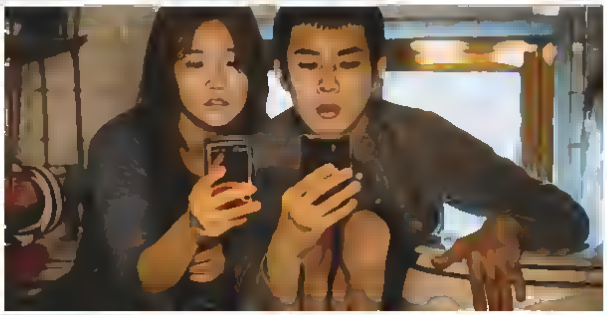
THURS. OCT. 17 • H. MERCER PORTFOLIO
An excellent variety of wines from multiple countries and continents-- hosted by our good friend **Laurent Michit** $25. 4:30-8:30pm

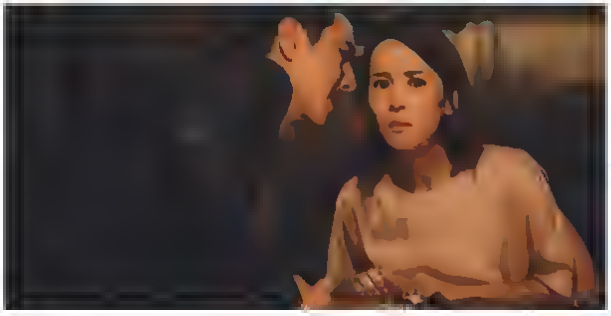
FRI. OCT. 18 • BURGUNDY
Mostly reds (Pinot Noir) with a Chardonnay or two to start with, we'll teste e delightful selection from multiple appellations. $35. 4:30-8:30pm.

SAT. OCT. 19 • ANTINORI
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PHOTOS COURTESY OF NEON + CJ ENTERTAINMENT

Eat the Rich

Parasite's masterful class-war commentary is director Bong Joon-ho at his best

BY AIMEE MURILLO

The stunning mansion that serves as the central location in Bong Joon-ho's *Parasite* is a site of contradiction. The open, spacious luxury home—a feat of modern architecture—features wide, open windows that show off the glorious back yard and surrounding upper-class neighborhood. The interior's wide expanse suggests everything is within view of its inhabitants, and yet so many secrets and truths are concealed inside like a Russian doll.

Here is where we lay our scene between two families: the affluent Park family, headed by illustrious tech giant Park Dong-ik (Sun-kyun Lee), and the Kim family, a lower-income family of four who live in a shoddy basement; they're lucky if they can bum internet service from the cafe upstairs or if the town drunk doesn't pee right in front of their window. Your sympathies lie with the Kims from the start, but the brilliance behind Bong's *Parasite* is that it betrays your instincts, setting you up for one narrative before subverting it with another.

Feeling adrift as his family drowns in debt, Ki-woo (Woo-sik Choi) is visited by his old classmate and friend, Min (Seo-joon Park), who asks the former to take over his gig tutoring a rich teen girl named Da-hye (Ji-so Jung). Despite not having an English degree, Ki accepts under the behest of Min, who offers his recommendation to Da-hye's simple mother, Yeon-kyo (Yeo-jeong Jo). What Ki-woo lacks in experience he more than makes up for in street savvy, and he enlists his sister, Ki-jung (So-dam Park), to doctor some fake diplomas to seem qualified for the job.

It turns out that Yeon is more than impressionable, as she's instantly astounded by Ki-woo's teaching style, upon learning the family also needs an art teacher for their rambunctious 8-year-old son, Ki-woo suggests a "distant acquaintance," who is actually Ki-Jung. Once she wows Yeon, Ki-woo and Ki-jung then scheme to overthrow the Parks' help one by one, from their loyal housekeeper to the unassuming chauffeur, to be replaced by their mother, Chung-sook, and father, Ki-taek (Bong regular Kang-ho Song), under assumed identities.

All works out for both families. The Parks are pleasantly doted on by their new employees, and the Kims are now bankrolled out of the poor house. But neither clan is saintly—which, Bong suggests, is what makes their relationship work so well. Relying on their susceptibility, the Kims finesse the Parks, while the Parks exploit the Kims for labor and keep them in check, never regarding them beyond their servitude. This symbiotic, idyllic collaboration is challenged when the Parks depart for a camping trip, leaving the house in Chung-sook's care. The film then shifts into something completely different, with the previous comedic, cunning sequences making way for something much more chaotic and suspenseful.

Bong's marvelous bait-and-switch wields hypnotic power with its wonderful balance of humor, drama and horror, and yet it never forgets its main objective of singling out the trenchant class war at the core of the film. The divide between both groups is clearly defined, and the juxtaposition between the Parks' opulence and the Kims' abject poverty is searing (Bong and co-writer Jin Won Han made the film culturally specific to South Korea's economic disparity, but it could easily apply to that of the western world's—or wherever capitalism reigns). Of all the Kims, Ki-woo is most seduced by the carefree, privileged lifestyle of the Parks and their attractive ilk, and his yearning to reach that level of wealth is ultimately heartbreaking.

Through their quick-talking and ad-libbing, the cast make *Parasite* a sensational watch. Showcasing his panache for mise en scène, Bong establishes the sets and locations (save for the Parks' palatial estate) to vibrate with an electric energy and "lived-in" experience you could almost smell, while the Parks' huge, austere home succeeds in making the viewer feel claustrophobic and at times even terrified.

It's gratifying to see Bong back in his element, after a period of directing English-language features (2017's *Okja*, 2013's *Snowpiercer*) that weren't poorly received, but still fell under the radar and were slept on by the movie-viewing public. With a Palm d'Or award from Cannes and wide critic adulation under its cap, *Parasite* will undoubtedly catch the attention of global viewing audiences and reinstate Bong as one of the most innovative storytellers of our time. Culturally, we'd be much more richer for it.

AMURILLO@OCWEEKLY.COM

PARASITE

was directed by Joon-ho Bong, written by Joon-ho Bong and Han Jin-won, and stars Sun-kyun Lee, Ji-so Jung, Yeo-jeong Jo and Kang-ho Song

Alone: Bad. Friend: Good!

BY MATT COKER



COURTESY OF UNIVERSAL PICTURES

Where's My Roy Cohn? A documentary on one of the most controversial and influential Americans of the 20th century. His 28-year career ranged from acting as chief counsel to Senator Joe McCarthy's Communist-hunting subcommittee to molding the career of a young Queens real-estate developer named Donald Trump. *Art Theatre (562) 431-5435. Thurs., Oct. 17, 1:30, 4 & 6:30 p.m.; Fri., 1:30, 4, 6:30 & 9 p.m. $9-$12.*

Suspiria. A young American student (Jessica Harper) arrives at a German dance academy, where she is thrust into a hallucinatory nightmare. *The Frida Cinema, thefridacinema.org. Thurs. Fri., Oct. 17-18, 2, 4, 6 & 8 p.m., Sun., 2, 4, 6 & 8 p.m. $7-$10.50*

Talk to Her. A male nurse (Javier Cámara) and a travel writer (Dario Grandinetti) have an encounter at a local play, meet again in a hospital ward and discover they have remarkably parallel lives. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 17, 2:30, 6 & 8:30 p.m., Sun. 2:30 & 5 p.m. $7-$10.50*

Psycho. The 1960 Hitchcock classic must be among the most influential and blatantly ripped-off movies of all time. *Bowers Museum, bowers.org. Thurs., Oct. 17, 6 p.m. $35-$55.*

Jay and Silent Bob Reboot. Jay (Jason Mewes) and Silent Bob (director Kevin Smith) return to Hollywood to stop a reboot of *Bluntman and Chronic*. *Various theaters, www.fathomevents.com. Thurs., Oct. 17. 7 p.m. $15.*

Mary. A struggling blue-collar worker (Gary Dildnan) tries to turn around his family's fortunes by buying and chartering out a boat. But his daughters act strangely, and his wife (Emily Mortimer) notices odd occurrences. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 17. 10 p.m. $7-$10.50.*

OC Film Fiesta. This year's cinextravaganza kicks off with a free celebration of the event's 10th anniversary and the city of Santa Ana's 150th birthday. *Opening night at Ebell Club of Santa Ana, 718 Mortimer St., Santa Ana, ocfilmfiesta.org. Fri., 7:30 p.m. Free. More events through Nov. 3; visit website for locations, dates, times and ticket prices.*

Chesley Bonestell: A Brush With the Future. The accomplishments of the architect and painter are too vast for this space. *Orange Coast College Planetarium, www.orangecoastcollege.edu/about_occ/planetarium/Pages/bonestell.aspx. Fri., 8:15 p.m., Sat., 7:30 p.m. $5-$6*

Next of Kin. A young woman (Jacki Kenn) reads of a string of mysterious deaths in an old diary she finds in her bequeathed childhood home. *The Frida Cinema, thefridacinema.org. Fri., 10 p.m., Sat., 10:30 p.m., Sun., 8:30 p.m. $7-$10.50.*

Warm Bodies. A zombie (Nicholas Hoult) falls into a relationship with a mortal young woman (Teresa Palmer) after saving her from an attack. *Costa Mesa Donald Dungan Library, (949) 646-6845. Sat., 1:30 p.m. Free*

Scary Movie. A group of dumb teens are stalked by a bumbling serial killer. *La Habra Library, (714) 526-7728. Sat., 2 p.m. Free.*

Western Stars. Bruce Springsteen performs songs from his new album. *Various theaters; www.fathomevents.com. Sat., 7 p.m., Wed., 4 & 7 p.m. $15.*

3 From Hell. Crazed killers Baby Firefly (Sheri Moon Zombie), Captain Spaulding (Sid Haig) and Otis Driftwood (Bill Moseley) return to unleash bloody mayhem. *The Frida Cinema, thefridacinema.org. Sat., 8 p.m., Sun.-Thurs., Oct. 24, 10 p.m. $7-$10.50.*

Women On the Verge of a Nervous Breakdown. An actress (Carmen Maura) reeling from a breakup, is interrupted by a string of visitors to her apartment with their own passion problems. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2, 4, 6 & 8 p.m. $7-$10.50*

The Evil Dead. A group of fresh-faced young people, including Ashley "Ash" J. Williams (Bruce Campbell), meets in a remote cabin to do what young people do, only to be interrupted by killers. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 4:30, 6:30 & 8:30 p.m. $7-$10.50.*

QT8: The First 8. Tara Woods' documentary takes viewers through the first eight Quentin Tarantino films. *Various theaters; www.fathomevents.com. Mon., 7 p.m. $11.49-$17*

Joyeux Noel. World War I soldiers on opposing sides of the Western Front learn about one another's ways of life during an unofficial truce. *Costa Mesa Donald Dungan Library, (949) 646-6845. Tues., 4 p.m. Free*

Vertigo. Retired police detective John "Scottie" Ferguson (Jimmy Stewart) suffers from acrophobia and a mean case of the hots for his old college pal's wife, Madeleine (Kim Novak). *Fullerton Public Library, (714) 738-6327. Tues., 6 p.m. Free*

Creature From the Black Lagoon. A team of scientists stumble upon the missing link between fish and humans. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900, also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 635-1888. Tues., 7 p.m. $10.*

Ghostbusters. Paranormal scientists (Bill Murray, Dan Aykroyd and Harold Ramis) luck out of their university gigs and luck into a lucrative ghost-eradication business. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

The Lost Boys. Newly arrived nerd boys come under the spell of a Northern California beachside town's cool kids, who just loves them some neck blood. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., Oct. 24, 2, 4, 6 & 8 p.m. $7-$10.50.*

The Broker. Azadi Moghadam examines a traditional Iranian dating service run by women who find clients husbands, regardless of their personal feelings or preferences. In Persian with English subtitles. A Q&A follows. *UC Irvine, McCormick Screening Room, Humanities Gateway 1070, Irvine. bit.ly/2p6XePN. Wed., 6:30 p.m. Free, but RSVP required via the website*

Sunset Blvd. A struggling young screenwriter (William Holden) finds the easy life in the mansion of faded silent-film queen Norma Desmond (Gloria Swanson). *Starlight Cinema City; starlightcinemas.com. Wed., 7 p.m. $7*

Hocus Pocus. Three sisters (Bette Midler, Sarah Jessica Parker and Kathy Najimy) awaken 300 years after their Salem-witchcraft death sentences. *The Frida Cinema, thefridacinema.org. Wed., 7:30 p.m. $15.*

Murder on the Orient Express. Hercule Poirot (Albert Finney) must solve a murder that happened in his train car the night before. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $10.*

Dracula. Count Dracula makes a British soldier his slave, takes up in an old London castle and is soon sucking the blood of young women. *Fullerton Public Library, (714) 738-6327. Thurs., Oct. 24, 1 p.m. Free.*

Frankenweenie. Young Victor Frankenstein (voiced by Charlie Tahan) reanimates his deceased dog through a powerful science experiment. *Costa Mesa Donald Dungan Library, (949) 646-6845. Thurs., Oct. 24, 3:30 p.m. Free.*

Frankenstein* and *The Bride of Frankenstein. In 1931's *Frankenstein*, obsessed scientist Dr. Henry Frankenstein (Colin Clive) successfully animates a creature (Boris Karloff) from body parts of the deceased. And in 1935's *The Bride of Frankenstein*, a deceased woman (Elsa Lanchester) is brought back to life to join the monster (Karloff again). *Bowers Museum, (714) 567-3677, bowers.org. Thurs., Oct. 24, 5:30 p.m. $35-$55*

Kusama: Infinity. Yayoi Kusama overcame impossible odds to bring her radical artistic vision to the world. Snacks and refreshments are provided, and seats are limited, all of which may explain why RSVPs are recommended. *Huntington Beach Art Center, (714) 374-1650. Thurs., Oct. 24, 6:30 p.m. Free, but donations are gladly accepted.*

Jeepers Creepers III. A sheriff (Stan Shaw), his team of creepers and a new cop enlistee (Brandon Smith) try to stop a monster's eating spree. *Various theaters, www.fathomevents.com. Thurs., Oct. 24, 7 p.m. $12.50.*

The Rehant. A family (headed by Kevin Sorbo and Julia Denton) flee for the woods behind their Ohio home when a once-in-a-lifetime currency collapse leads to rioting and anarchy across the nation. *Various theaters, www.fathomevents.com. Thurs., Oct. 24, 7 p.m. $12.50.*

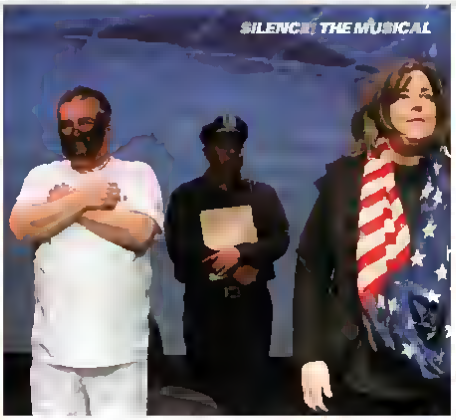
One Piece: Stampede. Pirates from around the world gather at the Pirates Expo to hunt for Gol D. Roger's lost treasure. In Japanese with English subtitles. *Starlight Cinema City, (714) 970-6700; also at Starlight Triangle Cinemas; starlightcinemas.com. Thurs., Oct. 24, 7:30 p.m. $6-$12.*

The House of the Devil. A college sophomore (Jocelin Donahue) takes a babysitting job at a couple's mansion deep in the woods. Things go south when she discovers there is no kid. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 24, 8 p.m. $7-$10.50.*

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PHOTOS COURTESY OF CHANCE THEATER (LEFT) AND STAGESTHEATRE

Monsters!

The danger is everywhere—even inside—at three local performances

BY JOEL BEERS

There is one positive in turning an ancient ritual of remembrance and rebirth into an ejaculation of consumerism second only to the monstrosity that looms 55 days later: its broad appeal. Because Halloween is celebrated by so many for numerous reasons—kids and candy, teens and stealing kids' candy, Evangelicals and their hell houses—you can basically throw anything into October, and it feels Halloweeny.

Which is what we've done this week. Besides opening in October, there's no real connection between *The Vandal*, *Silence! The Musical* and *The Twilight Zone*. Each, in its own way, uses the bizarre and unexplainable to remind us that the truly frightening things don't howl or haunt in the night, but are buried within—and don't need much of a jolt to be reanimated.

There isn't a monster, per se, in Hamish Linklater's engaging, compassionate dark comedy *The Vandal*. But Linklater, a stage and screen actor of no small repute, does set his three-character play in a graveyard and, far creepier, a public bus stop. But there are ghosts in this piece—those of lost spouses and parents who never materialize, but are never too far way. And thanks to crisp direction by Kari Hayter and three standout performances, we see the cumulative weight of those ghosts, or memories, upon the central characters.

The script meanders at times, ideas don't add up to much, and you could make a good case that the play's twist seems forced. But something is needed for a spark to ignite between two terribly lonely people, even if that spark means letting go of the only thing keeping you warm.

There are plenty of monsters in *Silence! The Musical*, and you can start with the show's creators, Jon and Al Kaplan and Hunter Bell. They're not monsters because their play, a raunchy send-up of the 1991 film *The Silence of the Lambs*, won the 2005 New York City Fringe Festival and has built up a cult following since. But rather it's because one of the songs, Hannibal Lecter's introductory tune, has the word *cunt* in the title, and now there is one less Mt. Everest to climb for the rest of us.

The show is a goofy, offensive parody of the film, theatrical convention and lead actress Jodie Foster's subsequent career. The more familiar you are with the film, the more in-jokes you'll get—but even if you just know the basics, you'll be fine: imprisoned serial killer gets into FBI agent's head; some other killer is out there skinning women, and there's fava beans, cannibalism, a moth and something about lambs.

Director Jack Mills' production is graced by one of OC's finest performers, Kalinda Gray, as Agent Starling, while Owen Lovejoy's Lecter is also gold. Patrick J. Nunez's Buffalo Bill has a great look and voice, but he seems a little tentative, especially for an actor who spends most of the time prancing around the stage in a negligee and repeating to anyone within earshot how much he'd like to fuck himself. The ensemble, including the two-person band, is solid, but things do feel a bit bunched together when everyone is onstage. That's not because of Jackie Melbon's interesting choreography, which may be the best thing (next to the song with *cunt* in the title) in a show that is absolutely jaw-dropping at some points and entertaining in many, but one that I'm not sure is really all that funny (but I'd love to see how the blue-hairs at the Sunday matinee eat it up).

Speaking of eating, running in repertory with *Silence!* is *Twilight Zone*. Now in its 10th year, these are staged versions of the legendary TV show, they are as close to those filmed episodes as they could be in a live-theater performance. I know what YouTube is, and I've never really gotten the appeal of watching film performed live and vice versa, but a very good friend has directed or co-directed this every year, and let's just say hell hath no fury. I wasn't planning on writing about it, but when I saw "The Shelter" was the second of this year's three chosen episodes, I knew I had to go. The best *Zones* didn't need aliens, or gizmos that told time, or anything supernatural or otherworldly; they just needed humans—the more decent at first, the better. And the characters in "The Shelter," who have gathered at the town doctor's house on his birthday, seem as decent as they come. Until a threat presents itself. And all rationality and dignity is subsumed by animalistic frenzy and desperate self-interest. This is where the real monsters are. Inside every human breast. And maybe the battle between keeping them at bay, or unleashing them, is the central conflict in the drama called human existence. Maybe we could call it *cunt*?

THE VANDAL

at the Chance Theater, 5522 E. La Palma Ave., Anaheim, (888) 455-4212, chancetheater.com. Fri., 8 p.m.; Sat., 3 & 8 p.m.; Sun., 3 p.m. Through Oct. 27. $20-$39

SILENCE! THE MUSICAL* AND *THE TWILIGHT ZONE

at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, stagesoc.org. *Silence! The Musical*: Fri.-Sat., 8 p.m., Sun., 2 p.m. Through Nov. 10. $30-$32. *The Twilight Zone*, Fri., 11 p.m., Sat., 5 p.m., Sun., 5:30 p.m. Through Nov. 6. $22-$24.

ARTS OVERLOAD

» AIMEE MURILLO

Oct. 18-24

GOOSEBUMPS, THE MUSICAL: PHANTOM OF THE AUDITORIUM. Adapted from the R.L. Stine book, strange supernatural occurrences befall a school production of *The Phantom*. Fri., 7 p.m., Sat. Sun., 11 a.m., 2 & 5 p.m. Through Oct. 27. $24-$30. Chance Theater, 5522 E. La Palma Ave., Anaheim. (888) 455-4212; chancetheater.com

HALLOWEEN HARVEST FESTIVAL. This festive gathering for the whole family features face painting, pumpkin crafts, carnival games and vendors. Costumes encouraged. Sat., 11 a.m. Free, but RSVP required for each child. The Green at Belle Terre, 777 Edinger Ave., Huntington Beach. (714) 897-2533; belleterrahb.com.

MODJESKA BIRTHDAY OPEN HOUSE. In honor of Helena Modjeska's 179th birthday, enjoy Shakespearean plays, music, Polish refreshments and tours of her home. Sat., 12:30 p.m. Free, but RSVP required. Helena Modjeska Historic House and Gardens, 29042 Modjeska Canyon Rd., Silverado. (949) 923-2230; www.ocparks.com/modjeskabirthdayopenhouse

***THE REPTILE ZOO* MASQUERADE MEET-UP.** Celebrate 10 years with the animals, plus demonstrations, meet and greets, giveaways and more. Sun. 4-8 p.m. $20. The Reptile Zoo, 18818 Brookhurst St., Fountain Valley. (714) 500-2581; prehistoric-inc-square.site/

KATCAVE OC—WITCHING HOUR BALL. This Halloween-themed Goth/industrial nightclub event includes vendors and musical performances. Sat., 9:45 p.m. $9-$99. 18+. 21+ for alcoholic beverage purchases. The Circle OC, 8901 Warner Ave., Huntington Beach, (877) 305-1977, www.eventbee.com

"FEMELLA". The group show explores female archetypes and feminine representation in art and society. Open Tues.-Sat., 10 a.m.-2 p.m. Through Dec. 7. Free. Golden West College Art Gallery at Golden West College Fine Arts Building, Room 108, 15751 Gothard St., Huntington Beach. (714) 895-8316; www.gwcartgallery.com.

HALLOWEEN DINNER PARTY. The heads-on cooking class presents recipes suitable for a holiday get together. Tues., 6 p.m. $70-$75. Fullerton Arboretum, 1900 Associated Rd., Fullerton. (657) 278-3407; fullertonarboretum.org

***THE CANADIANS*:** Five actors play various characters on a gay cruise ship in Jeime Castaneda's comedic production. Tues.-Fri., 7:45 p.m.; Sat., 2 & 7:45 p.m.; Sun., 2 p.m. Through Oct. 20. $20-$67. South Coast Repertory, 650 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org.



JAY BLAKESBERG

Badass Sizzle

SFJAZZ Collective expand their lineup and celebrate Miles Davis' and Sly and the Family Stone's ingenuity

BY STEVE DONOFRIO

For the past 15 years, the SFJAZZ Collective has performed music that is as deeply rooted in tradition as it is forward-thinking. Their reworkings of such classics as Stevie Wonder's "Superstition" and jazz standards such as Miles Davis' "All Blues" blur the lines between jazz and other music, though they exhibit levels of technicality, expressiveness and overall musicianship that are often associated with the former. More than a few world-class musicians—meluding Brian Blade, Bobby Hutcberson and Mark Turner—have been members of and contributed original compositions to the leaderless group.

The collective essentially functions around seasons at the SFJAZZ Center in—you guessed it—San Francisco Many members of the group's continuously evolving lineup are based in other parts of the country, but each fall, they convene in San Francisco for a multiweek rehearsal, during which they rearrange the works they've decided to pay tribute to for that season and learn one another's compositions

This year, the SFJAZZ Collective welcomed its first guitarist, Adam Rogers, as well as its first vocalist, Martin Luther McCoy A well-seasoned musician and San Francisco native, McCoy is both enthusiastic and slightly tentative about this new endeavor "I'm not the jazziest of jazz dudes, [one who] knows all the scenes and all the stuff—not at all," he says "So once I was aware of them, I wasn't like, 'Oh, yeah, I'm gonna be rocking with the SFJazz Collective,' but it did manifest into that And now it's like, 'Well, shit, what the fuck am I going to do with them cats?' Because them motherfuckers is bad, right? Super-superior, baddest-on-the-planet-type bad. I make mistakes in all of my shows, so it'll be a collision."

That's not to say that McCoy isn't a good fit for the group McCoy has already enjoyed a long and fruitful music career, touring extensively with legendary hip-hop/neo-soul group and current *The Tonight Show Starring Jimmy Fallon* house band the Roots He started his own record label, Rebel Soul Music, and released three solo albums. In 2007, he played "Jo-Jo" in the musical film *Across the Universe* So while this season marks the first time the SFJAZZ Collective will feature a vocalist, it also marks McCoy's first venture into jazz. "I'm assuming they have an idea of what you would do with a singer," McCoy says. "But if not, I'll easily be able to insert where I think it's appropriate . . . I'm not necessarily looking for a new band, but what I'm looking to do is to add value to what they do, which is so extraterrestrial. Now, I might bring it down to earth a little bit. Or, we might get together and realize that we're not interested in doing anything that you've ever heard before . . . I'm open to that exploration."

The SFJAZZ Collective will be paying tribute to Miles Davis' *In a Silent Way* and Sly and the Family Stone's *Stand!* this season. On the surface, the two 50-year-old works are very different albums But other than their age, what other similarities might a fluid, ambient, jazz-fusion album and a psychedelic funk staple share? "That'd be a good question to ask Betty Davis, wouldn't it?" McCoy answers.

He has a point. Many music historians view the funk and soul singer, who was briefly married to Miles Davis, as a sort of missing link between jazz and rock music. In the few years of their relationship, Betty introduced Miles to the music of Jimi Hendrix, the Chambers Brothers and Sly Stone, inspiring him to pursue a new musical direction. This culminated in Davis' landmark fusion album, *Bitches Brew*, which enraged jazz purists and influenced generations to come

In a Silent Way is the contemplative precursor to *Bitches Brew* Its emphasis on the electric piano, which was frequently used by Sly and the Family Stone, set it apart from nearly every other jazz record at the time Both it and *Stand!* were groundbreaking, each inspiring a plethora of copycats and artists who made careers from expanding on the ideas Davis and Stone presented.

These albums were crafted with the same progressive spirit the SFJAZZ Collective thrives on. Since there are no lyrics on *In a Silent Way*, it will be particularly interesting to see what McCoy adds to those compositions, whether it be rap, spoken word or something else entirely. "I think that bringing me into the mix brings a potential hip-hop element," he says

The SFJAZZ Collective will pay tribute to these milestone albums not only by playing the music, but also by pushing the same kind of boundaries Much like Miles Davis, the established jazzman who completely switched gears in the middle of his career, and Sly Stone, the visionary songwriter who carried a violin case full of illegal drugs with him, the SFJAZZ Collective is innovative and bold. For McCoy, this is what made both Davis' and Stone's music timeless.

"I mean, [Sly and the Family Stone's] 'Don't Call Me N-----, Whitey'—how much more unapologetic can you be?" he says "How more black and more white at the same time can you be? How more America can you be? Because it doesn't answer the question. It doesn't satisfy the angst of the oppressor, who wants to see nothing but darkness for the oppressed It doesn't satisfy the desire of the oppressed, who want to get the foot of the oppressor off their neck. It doesn't settle anything. But the badassness is the sizzle You can feel it in the groove It's just like it's cookin' It's in your face "

SFJAZZ COLLECTIVE
perform at the Segerstrom Center for the Arts, 600 Town Center Dr , Costa Mesa, (714) 556-2787 scfta org Oct 25, 8 p m $39-$119 All ages.



MICHAEL RUISHAS

Two Hands, Four Hearts

Big Thief bring their intimate new album to the Observatory

BY STEVE DONOFRIO

Most artists might consider putting out one of the most critically acclaimed albums of the year quite the accomplishment. In May, New York-based folk-rock band Big Thief released *U.F.O.F*, their third full-length album in less than three years. It features their most ambitiously produced and experimental material to date.

And just five months later, they've already released a new album, *Two Hands*, which has been described as *U.F.O.F*'s "Earth Twin."

Big Thief's prolific output shouldn't be surprising, since it seems they never take a break from writing songs. All of the songs from those two albums, as different as they may be, essentially came from the same batch. "We went to Topanga Canyon last year and demoed, like, 50 songs that Adrianne [Lenker, guitarist and vocalist] had," explains guitarist Buck Meek. "And these two kind of polar feelings emerged: one being this more celestial, ethereal space, which became *U.F.O.F*, and this kind of cathartic, earthly, very human side of things that became *Two Hands*. We decided to honor those two polarities by recording two separate albums and really empowering each."

The two albums are sonically nearly opposite from each other. Whereas *U.F.O.F* featured a ton of effects and overdubbing, the songs on *Two Hands* are much more stripped-down and organic. "We always track the rhythm section live, with Adrianne, Max [Oleartchik, bassist] and James [Krivchenia, drummer]," explains Meek. "*U.F.O.F* was, by far, the most layering we've ever done on top of that. We spent almost half the session adding productino and layers to the basics. I did a lot of guitar layering, and Adrianne did a lot more vocal harmony stuff. *Two Hands* was the first record that we set the intention to do the entire thing live."

Of course, recording live poses its own set of problems, especially in a world where studio isolation and layering tracks has become the industry standard. "We wanted it to actually feel like we were living together and not isolated in boxes," Meek says. "And that makes it harder. … It's easier to isolate everyone in their own separate rooms with glass so you can multitrack it. But it was really important for us to be together. We actually wanted to be almost touching, so we had to play really quietly."

As a result, the songs bear a certain kind of intimacy. The album's first single, "Not," sounds huge, even though it's a fairly simple, honest song. The same raw, bare-bones feeling is found on "Replaced."

"[That's] actually the demo," Meek says. "We rerecorded the song at Sonic Ranch, but the demo just felt so good that we ended up using it for the album. So that's the recording of the first time we ever played the song together as a band, essentially, having just learned it. It has this kind of dangerous, ephemeral feeling to it."

Currently touring in support of *Two Hands*, Big Thief will stop at the Observatory in Santa Ana on Oct. 30. Although the band have made a habit of playing primarily new, yet-to-be-recorded material at their live shows, Meek expects they'll perform a fair share of tracks from *Two Hands*.

"I think that this album in particular is a great collection of songs to play live," he says. "That's part of why we recorded these songs live because they just make sense live."

BIG THIEF

perform with Palehound at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0606, observatoryoc.com. Oct. 30, 8 p.m. $25. All ages.





Friday

BIG BAD VOODOO DADDY, RUMBLE KING: 8 p.m., $45, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-1930; thecoachhouse.com.

CAAMP, THE BALLROOM THIEVES. 8 p.m., $25-$58, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

THE GOOD FOOT, WITH DJS DENMIS OWENS, SCOTT WEAVER AND LILI BIRD: 9 p.m., $5-$7, 21+. Alex's Bar, 2913 E. Anaheim Blvd., Long Beach, (562) 234-8282, alexsbar.com.

HLLNDR: 6:15 p.m., free, all ages. Argyros Plaza at Segerstrom Center for the Arts, 600 Town Center St., Costa Mesa, (714) 556-2787; scfta.org.

INJURY RESERVE, SLAUSON MALONE, XXXTENTACION: 8 p.m., $16, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

MOTORBREATH—TRIBUTE TO METALLICA, UNDER THE SUN—BLACK SABBATH TRIBUTE; DIAMONDS & RUST—JUDAS PRIEST TRIBUTE: 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233; slidebarfullerton.com.

THE NOISE & ONES TO WATCH PRESENT STAND ATLANTIC & THE FAIM, WSTR; POINT NORTH: 7 p.m., $17, all ages. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6057; allages.com.

SEGA GENECIDE 90S NIGHT: 10 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0036; wayfarercm.com.

Saturday

CAVETOWN, FIELD MEDIC, GREAT GRANDPA. 7:30 p.m., $25, all ages. The Observatory; observatoryoc.com.

THE CINERAMAS, LOS MYSTERIOSOS: 8 p.m., $10, 21+. Alex's Bar; alexsbar.com.

DOUBLE TAKE—A TRIBUTE TO THE BOY BAND ERA. 8 p.m., free, all ages. The Slidebar Rock-N-Roll Kitchen; www.slidebarfullerton.com.

GUS DAPPERTON: 8 p.m., $25-$55, all ages. Yost Theater, 307 N. Spurgeon St., Santa Ana, (714) 542-6060; theyosttheater.com.

MATTY MATHESON, HAPPY VULNERABLE, TASTY SADNESS; HAPPY TOUR: 8 p.m., $28-$89, all ages. Chain Reaction; allages.com.

THE MUSIC OF GRAM PARSONS & THE FLYING BURRITO BROTHERS: 7 p.m., $17.50-$180, all ages. PCH Club, Long Beach, 5285 E. Pacific Coast Hwy., Long Beach, (562) 596-1931, www.stellarshows-net.seatengine.com.

NOTHING FEST: HALLOWEEN, WITH TIJUANA PANTHERS; ENJOY, BEACH BUMS, DEATH LENS; HUEY BRISS: 2 p.m., $20, all ages. Gardee Amp, 12762 Main St., Garden Grove, (949) 415-8544; gardeeamp.com.

PACIFIC SYMPHONY PRESENTS DIA DE LOS MUERTOS: 10 & 11:30 a.m., $15-$42, all ages. Renee & Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

RADIOACTIVE CHICKEN HEADS, SHEIKS OF NEPTUNE, MONKEY, UNDERCOVER MONSTERS: 8 p.m., free, 21+. The Slidebar Rock N-Roll Kitchen; slidebarfullerton.com.

THEM EVILS, DESERT OF TALKING SHADOWS, SILVER MOUNTAIN STAR: 9 p.m., $10, 21+. The Wayfarer; wayfarercm.com.

VULTURAS, UNITED X BOMBS, OUTSIDERS, LOS NAUTICALS. 7 p.m., $10, 21+. The Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075; worldfamousdollhut.com.

WHICH ONE'S PINK—LA'S PINK FLOYD TRIBUTE BAND, HELLO MR. SOUL. 8 p.m., $25, all ages. The Coach House; thecoachhouse.com.

Sunday

ALIEN WEAPONRY, TORNADIC, BELLEGRAVE: 8 p.m., $12, all ages. Chain Reaction; allages.com.

BRISTON MARONEY, SLOW CAVES: 8 p.m., $10, all ages. Constellation Room; observatoryoc.com.

BUCK-O-NINE, JOHNNY MADCAP & THE DISTRACTIONS: 8 p.m. free, 21+. The Slidebar Rock N Roll Kitchen; slidebarfullerton.com.



JESS FARRAR

LAZY MARR, ALPHAFOX, PENN FRANCIS, JODIWURLTOUR, FELIS GENGHIS: 10 p.m., free, 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; www.facebook.com/continentalroom.

MONKEY, HOORAY FOR OUR SIDE; LOS NAUTICALS; THE RESWATORS: 8 p.m., $10, 21+. Alex's Bar; alexsbar.com.

RICK WAKEMAN: 7 p.m., $45, all ages. The Coach House; thecoachhouse.com.

UNITED X BOMBS; POWERFLEX 11; GRADE 2, BELSEN BOP: 2 p.m., $10, 21+. Alex's Bar; alexsbar.com.

U.S. BOMBS; SMASH RAID, THE HAJJ; FUNCTIONAL LUNATICS: 8 p.m., $10, 21+. The Doll Hut; worldfamousdollhut.com.

Monday

CHAPIS; UNDECIDED FUTURE; ROCKY ANGELINI, THE SAUCE: 8:30 p.m., free, 21+. The Wayfarer; wayfarercm.com.

Tuesday

GHOSTMANE, LIL TRACY, HARMS WAY, HORUS THE ASTRONEER; PARVO: 7 p.m., $35, all ages. The Observatory; observatoryoc.com.

LANOON CURE, 24KOOLDN: 8 p.m., $18, all ages. Constellation Room; observatoryoc.com.

Wednesday

CHRIS; INTROVERTED FUNK: 8 p.m., $5, 21+. The Continental Room, www.facebook.com/continentalroom.

LILY WATERS AND BILLY CHANGER RESIDENCY NIGHT: THREE, WITH ADULT BOORS, THE GEMS, DANCING TONGUES. 8 p.m., $5, 21+. Alex's Bar; alexsbar.com.

THE SHELTERS, THE JACKS: 8 p.m., $15, all ages. Constellation Room; observatoryoc.com.

SLEEPLUST, BOOM YEARS, SEA RITUAL: 8 p.m., $5, 21+. The Wayfarer; wayfarercm.com.

THE SPEED OF SOUND IN SEAWATER, SO MUCH LIGHT, BAMBOO: 7 p.m., $12, all ages. Chain Reaction; allages.com.

WANR, THE STEP DAUGHTERS, BLOCKAGE: 8 p.m., $5, 21+. The Doll Hut, worldfamousdollhut.com.

YELAWOLF: THE DUTFIT TX, RADDWOLF: 8 p.m., $27.50-$125, all ages. The Observatory; observatoryoc.com.

Thursday, Oct. 24

ARCH ENEMY, THRONE INTO EXILE, TRILOBITE: 8 p.m., $25-$135, all ages. The Observatory; observatoryoc.com.

DYGL, SONOQA, DEEP FIELDS: 8:45 p.m., $11, 21+. The Wayfarer; wayfarercm.com.

HALLOWEEN CELEBRATION, WITH TRIBUTES TO DANZIG, TSOL AND THE CURE. 8 p.m., $5, 21+. Alex's Bar; alexsbar.com.

IRON KINGDOM; SURFACE TENSION, CARNAL BLISS: 8 p.m., $5, 21+. The Doll Hut; worldfamousdollhut.com.

SCOTT HELMAN: 8:30 p.m., $15-$18, all ages. Constellation Room; observatoryoc.com.

TAB BENOIT: 8 p.m., $35, all ages. The Coach House; thecoachhouse.com.



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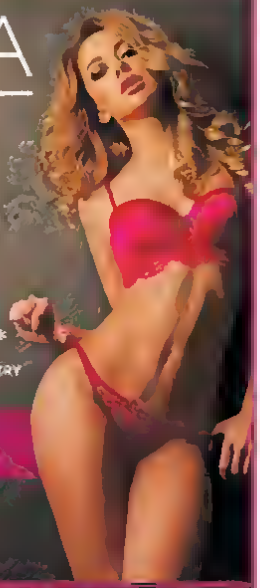


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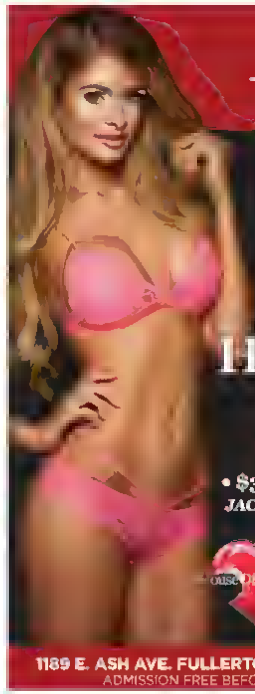


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Standards

My boyfriend and I have been together for two years. We started out poly, but I was clear from the start that when I fell in love with someone, I lose all attraction to anyone other than that one person I fell in love with him, and we decided to be monogamous. But I know he's still attracted to other people, and it makes me feel like ending the relationship. I love him like I've never loved anyone else, but because he doesn't feel the same way I do on this subject, I don't believe he loves me at all. I don't feel like I can bring it up with him because it will just make him feel bad for something he probably can't control, and I don't think I can make him love me. But I also feel like I'm wasting my time and living a lie. Help!

Heartbroken Over Nothing

This thing about you—how being in love with someone renders you incapable of finding anyone else attractive—that's pretty much a special-to-you trait. The overwhelming majority of even the blissfully-in-loves out there still find other people attractive. And a monogamous commitment doesn't mean you don't want to fuck other people, HON, it means you've promised not to fuck other people. We wouldn't have to make monogamous commitments if sincere feelings of love extinguished all desire for others.

Since no one is ever going to love you in precisely the same way you love them—since no one else is ever going to meet the impossible standard you've set—every person you fall in love with will disappoint you.

Zooming out. People who create impossible standards for romantic partners—standards no one could ever hope to meet—usually don't want to be in committed relationships. We're told good people want to be in committed relationships, and we all want to think of ourselves as good people. So someone who doesn't want a long-term commitment either has to think of themselves as a bad person, which no one wants to do, or has to redefine for themselves what it means to be a good person, which can be hard work. But there's a third option. Set impossible standards for romantic partners. And then, when all of our romantic partners fail to meet our impossible standards, we can tell ourselves we're the only truly good person as we move through life breaking the hearts of anyone foolish enough to fall in love with us.

So while my hunch is that it's not your partner who is incapable of loving you, HON, but you who are incapable of loving him, you're free to prove me wrong.

My father passed away recently. I received a contract to sell his house, and soon, I'll have to clean the place out. My question is this: What to do with a dead relative's porn? I don't want to keep it, I don't want to waste it by just putting it in the trash, and I can't donate it to the library. There's nothing especially collectible in it, so eBay is out. Maybe someone would buy the lot of it on Craigslist, but I'm not entirely clear what the legalities are for selling second-hand porn out of the back of a car, let alone what the potential market might be. Any advice for finding the porn a new home, or is it a bad idea to even try? Added difficulties: smellish town, Midwestern state, and I'm his only living family member.

Rehoming Inherited Pornography

SavageLove

» DAN SAVAGE

You would be in the same predicament if you had lots of living family members. I have an enormous family—lots of aunts and uncles, countless cousins—and "Who wants the porn?" isn't a question I've ever heard asked at an elderly relative's wake. And that can't be because none of my elderly relatives had porn stashes, the law of averages dictates that at least one and probably more dead Savages (RIP) had massive porn stashes, which means whoever cleaned out the apartment or house quietly disposed of the porn. And that's what you should do. If you're concerned about your dad's porn "going to waste," drop it off at a recycling center in open boxes or clear bags. Maybe a worker or someone else making a drop-off will spot the porn and rescue it from the pile. And, hey, my condolences on the death of your father.

I went on Grindr just before Xmas last year, this handsome dude messaged me, and we ended up hooking up at his place. It was apparent from the get-go that this was an regular hookup. We didn't even have sex. We just kissed and talked and cuddled for six straight hours. Sounds perfect, right? Well, I asked him how old he was. "Twenty-one," he replied. He asked how old I was. "Fifty." Neither of us had our age on Grindr. It was basically love at first sight for us. After nine months of trying to keep a lid on our feelings, he moved away and found a guy close to his own age, which I strongly encouraged. Before they became an official couple, we went on a goodbye walk, which was full of love and tears. We agreed to do the "no contact" thing for one month. But I'm in love with him. I've been incredibly sad since we last spoke about three weeks ago. It's a week until the agreed-upon day when we can say hi if we want to, and I don't want to. I can't. I have to let him go. I know he's going to want to talk, but I'm afraid if I have any contact with him, it will set me back and I won't want to stop. It's taken all my willpower to not contact him so far. How do I let him know I don't want any further contact without hurting him?

Impossible Love Sucks

Call the boy, ILS, ask him to meet up, and tell him you made a mistake. Yes, you're a lot older, and the age difference may be so great that you two aren't going to be together forever. But maybe you're perfect for each other right now. A relationship doesn't have to end in a funeral home with one person in a box to have been a success. If you have three or four great years together before the window in which your relationship makes sense closes, ILS, then you had some great years together. People get it into their heads that they can't enter into a relationship unless they can picture it lasting "forever," when really, nothing is forever. To quote the great James Baldwin: "Love him, and let him love you. Do you think anything else under heaven really matters?"

On the Lovecast *(savagelovecast.com), Dan chats with Joan Price about senior lovin'. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*





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» JEFFERSON VANBILLIARD

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After shoving a handful of these dank sticks into my bag, I took a quick trip to the lost city of Avalon on Catalina Island. What had the potential to be a boring day of sitting around with people twice my age was transformed into an epic adventure filled with stolen golf carts, public drinking and, yes, $23 Twax prerolls. Known for its potency, smell and brilliantly sparkling trichomes, Platinum Girl Scout Cookies is one of my favorite strains, but by crossing it with Lemon Kush, a strain known for its mouth-puckering taste, I may have to crown a new king of the mountain.

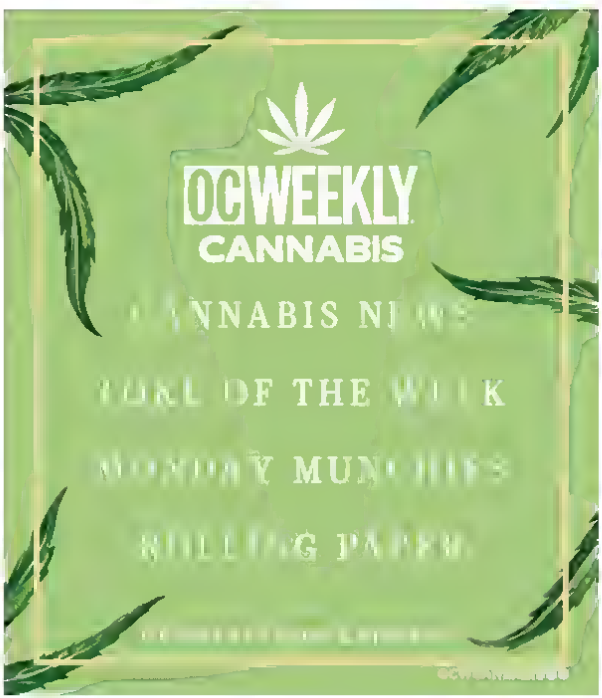
Next time you find yourself on Catalina Island, skip the casino; there are no slot machines, and the security there isn't too keen on people getting lit out front.

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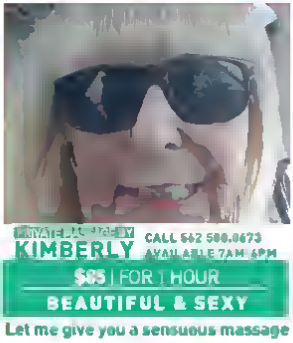

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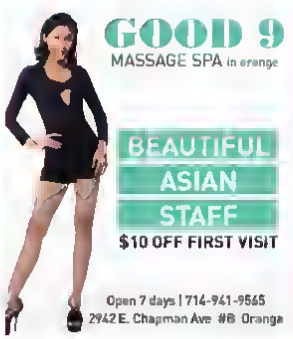

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IN THE HIGH COURT OF JUDICATURE AT BOMBAY TESTAMENTARY AND INTESTATE JURISDICTION

PETITION NO 639 OF 20L2
Petition For Probate Of Last Will And Testament Of executed on 15s September 2008 dated 20th August,2oo8 of MR. RAMNIKLAL TRIKAMLAL THAKKAR alias SHRI RAMNIKLAL T. THAKKA& a Hindu Inhabitant of Mumbai, Occupation, businessman, who was residing at the time of his death at Flat No 61, Ekadashi Apartment, Parekh Street, Prathna Samaj, V P, Road, Mumbai-400004.

.....DECEASED

2) Mr Apurva Jagdish Nanavati, Age: about 50 years, a Jain Mumbai Indian In ha bita nt, residing at Arunodaya, Lajpatrai Road, Vile Parle (W), Mumbai-400056,

2) Mr. Hemang Ramniklal Thakkar, Age about 53 years, a Hindu, Mumbai Indian Inhabitant, residing at Flat No. & & 9, Heena -Smruti, N. S. Road No.2, Juhu Scheme, Vile Parle, Mumbai-400056, Both being the executors named under the Last Will and Testament of the Deceased abovenamed.

..... PETITION ERS,

To,
Pallavi Sameer Thakkar
19, New Dawn Irvine, C A. 92620 U.S,A.
If you claim to have any interest in the estate of the abovenamed deceased you are hereby cited to come and see the proceedings before the grant of Probate In case you are intend to oppose the grant of Probate, You should file in the office of the Prothonotary and Senior Master a caveet within 14 days from the service of this Citation upon you. "You are hereby informed that the free ltigal services from the State Legal Services Authorities, High Court Legal Services committees, District Legal Services Authorities and Taluka Legal Services Committees as per eligibility criteria are available to you and in case, you are eligible and desire to avail the free legal services, you may contact any of above Legal Services/ Authorities/ comm ittees"
WITNESS SHRI PRAOEEP NANDRAJOG CHIEF JUSTICE AT &OMBAY aforesaid this 1st day of August 2019.

M/S. MARKAND GANDHI & CO
Advocate for the petitioner
2nd Floor, Bhagyodaya Building, 79, Nagindas Master Road, Fort, Mumbai-400023
AND
D.R. MISHRA
Advocates for petitioner,
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Back to the Past!

Reliving the '80s—and having a 'Poorman Moment'—at NostalgiaCon

BY POORMAN



PHOTOS: COURTESY OF POORMAN. PHOTO ILLUSTRATION: FEDERICO MEDINA

Before an event called NostalgiaCon took place Sept. 28-29 at the Anaheim Convention Center, I spent a month and a half promoting it on my morning-drive radio program, *Poorman's Morning Rush*, on KOCI-FM 101.5. The brainchild of Manny Ruiz from Florida, the event celebrated the arts, pop culture and lifestyle of the decade with a boombox museum; a DeLorean exhibition; cosplayers; and a giant stage on which '80s actors, musicians and icons were interviewed. Me Decade freaks were immersed in revelry and memory.

I was hired to conduct the onstage interviews. Since it was important to dress to impress, I wore a loud, yellow, "punk rock star" jumpsuit handcrafted by '80s artist Keith Haring and designer Stephen Sprouse. Only a few were made, and I stood out like an exploding supernova! Though my girlfriend, Aime McCrory, purchased it in the late '80s for a mere $187, today, it is worth upward of $5,000. To complement the jumpsuit, I sported an old-school "Supreme" Coin Hat (circa 2012) and flip-flops with red socks. Yes, the Poorman was stylin'!

When I arrived, I noticed the long line of separated tables occupied by some of your favorite '80s celebs, all armed with Sharpies and ready to sign photographs for the adoring crowd ... if they could meet the asking price for a picture and autograph. There was Erik "Ponch" Estrada at the *CHiPs* table. Next to him were Howard Hesseman and Loni Anderson from *WKRP in Cincinnati*. I saw Cindy Williams, a.k.a. Shirley from *Laverne & Shirley*. And towering over everybody from his enhanced booth was the No. 1 star of NostalgiaCon, Christopher Lloyd, who played legendary mad scientist Doc Brown in the *Back to the Future* films. He was charging top dollar for a pic and autograph: $103! At age 81, Lloyd was in huge demand and loving it!

The weirdest signing situation of all involved actor Val Kilmer, who was representing the movie *Top Gun*. Kilmer did not want to sit at a table where everybody could see him. Instead, he was behind a curtain. The only problem was Kilmer left less than half an hour after arrival, apparently upset about something, though no one seemed to know what happened.

The DeLorean exhibition was pretty interesting. There were a dozen of the same type of vehicle used in *Back to the Future* on display. One of the owners was dressed as Doc Brown and shared a few facts about the cars. Even though they're rare (they were only produced in 1980 and 1981), you can buy one at a price somewhere in the neighborhood of $40,000 to $50K. I expected they'd be more expensive. The windows were poorly designed. They don't roll down! Because of the configuration of the model, the designers created a small opening at the top of the window only. Given this defect and the aluminum body, the inside of a DeLorean can be like that of an oven on a hot day. Nevertheless, fans were taking selfies with the cars like crazy. I'm happy to announce the DeLoreans didn't charge a fee.

I was fortunate enough to be part of four onstage panels. The first was a reunion of the original MTV VJs. It went great for the entire one minute I was there. Yes, folks, I was late showing up to host the Q&A with Mark Goodman, Alan Hunter and Nina Blackwood. They had already been onstage for 45 minutes when I ran up there. Not many people know Goodman had been a KROQ jock for about a minute, and he recognized me from our days working together. We hugged, the crowd cheered, I apologized for being late, and the panel was over. Not real smooth or professional on my part.

The next panel I hosted centered on the '80s English invasion. I wasn't even supposed to host. Londoners Martin Fry of ABC and Tony Lewis of the Outfield (both of whom later performed at the event), but there wasn't anybody else there to do so for some reason, so I was asked to do so one minute before everyone went onstage. Quite honestly, I didn't know much about the Outfield; my apologies to Lewis, who unfortunately recognized that. But it was still pretty cool.

Sean Astin and Corey Feldman hosted a very popular and funny *Goonies* reunion. I've interviewed Feldman many times, and he has always been hilarious and controversial. The last time I ran into him was in 2003, when I was working with KIIS-FM, and we were introducing the acts at Wango Tango at the Rose Bowl. I crashed the *Goonies* Q&A, and Feldman and I shared a few laughs. I also met and shook hands with Astin for the first time.

The final Q&A I conducted was one of the greatest interviewing experiences I've ever had. I was fortunate to be asked to do a one-on-one interview with Lloyd. He's an absolute legend! People were lining up like crazy to ask him questions—and that's exactly what Lloyd wanted. One guy just wanted a hug. Another dude who knew everything about Lloyd's career almost lost his lunch while talking to him. One especially interesting story he told was about when they were first shooting *Back to the Future*. The original Marty McFly was not Michael J. Fox, but rather Eric Stoltz. Six weeks into production, director Bob Zemeckis didn't like Stoltz in that role. I guess he wanted Fox the entire time, but he wasn't available. Stoltz was fired, Fox was ultimately hired, and Lloyd said there was instant chemistry.

I can't end this article without relating a bizarre Poorman moment—it's inevitable, it seems. The backstage area near the '80s celebrity row was roped off. Security guarded and protected an area that had a buffet table and one bathroom. The bathroom sign read, "women's room." I asked the security guard where the men's room was, and he told me there wasn't one, but I could use the women's room as long as there were no women inside. I went inside and made sure nobody was in there. It was an enormous bathroom with 20 stalls on one side and 20 more on the other side. At the front of the restroom was a giant mirror and 10 sinks. I walked to a back stall and took a pee with the stall door open. All of a sudden, I heard the clack-clack of high heels—a woman had entered. I finished my "business" quickly and flushed the toilet. She couldn't have seen me. As I walked toward the mirror and sinks to leave, there was a blonde facing the mirror with her back to me. My first thought was "This is not going to be good." She'd see me in the mirror and might freak out. But then she turned around, and I was face-to-face with Anderson. I mumbled something about using the toilet when nobody was around, and amazingly, she was fine with it. She smiled, and everything was good as she continued to fix her hair. All I could think about was "Phew!" By the way, she looks great!

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